

# Public Domain Songs

## Part V

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## Chord Symbols Explained

$C^\circ$	C alone, i.e., not a chord (C)
$C$	C major (C-E-G)
$Cm$	C minor (C-E♭-G)
$C_4$	C suspended 4 <sup>th</sup> (C-F-G)
$C_{4-3}$	C suspended 4 <sup>th</sup> resolving to 3 <sup>rd</sup> (C-F-G → C-E-G)
$C_{4-} C_3$	ibid.
$C/E$	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
$C^6$	C sixth (C-E-G-A)
$C_9$	C add ninth (C-E-G-D)
$C_9^6$	C six-nine (C-E-G-A-D)
$C_{\sharp}$	C major without 5 <sup>th</sup> (C-E)
$C^\Delta$	C major 7 <sup>th</sup> (C-E-G-B)
$C_9^\Delta$	C major 7 <sup>th</sup> with added 9 <sup>th</sup> (C-E-G-B-D)
$C^+$	C augmented (C-E-G♯)
$C^7$	C dominant 7 <sup>th</sup> (C-E-G-B♭)
$C^9$	C dominant 9 <sup>th</sup> (C-E-G-B♭-D)
$C^{11}$	C dominant 11 <sup>th</sup> (C-F-G-B♭-D)
$C^{13}$	C dominant 13 <sup>th</sup> (C-E-G-B♭-D-A)
$C_{b9}^7$	C dominant 7 <sup>th</sup> with flat 9 <sup>th</sup> (C-E-G-B♭-D♭)
$C^{7+}$	C dominant 7 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G♯-B♭)
$C_{\sharp\flat}^9$	C dominant 9 <sup>th</sup> without 3 <sup>rd</sup> and 5 <sup>th</sup> (C-B♭-D)
$C^{9+}$	C dominant 9 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G♯-B♭-D)
$Cm^\Delta$	C minor with major 7 <sup>th</sup> (C-E♭-G-B)
$C^\Delta$	C major 7 <sup>th</sup> (C-E-G-B)
$Cm^\Delta$	C minor with major 7 <sup>th</sup> (C-E♭-G-B)
$C^\circ$	C diminished 7 <sup>th</sup> (C-E♭-G♭-B♭)
$C_7^\circ$	C diminished triad, i.e., without diminished 7 <sup>th</sup> (C-E♭-G♭)
$C^\phi$	C half-diminished 7 <sup>th</sup> (C-E♭-G♭-B)

# Thou Swell Lead Sheet

1

## Thou Swell Lead Sheet

35 E<sup>b</sup>

36 E<sup>b</sup><sub>6</sub> E<sup>b</sup> E<sup>b</sup><sub>7</sub> A<sup>b</sup><sub>6</sub> G<sup>7</sup>

38 Cm F 39 B<sup>b</sup><sub>7</sub> 40 B<sup>b</sup><sub>7</sub> Fm F<sup>9</sup>

41 B<sup>b</sup><sub>7</sub> F<sup>9</sup> 42 B<sup>b</sup><sub>7</sub> 43 B<sup>b</sup><sub>7</sub> F<sup>9</sup> 44 B<sup>b</sup><sub>7</sub>

45 E<sup>b</sup><sub>6</sub> B<sup>b</sup><sub>9</sub> 46 E<sup>b</sup><sub>6</sub> 7. 47 E<sup>b</sup><sub>6</sub> B<sup>b</sup><sub>9</sub>

48 E<sup>b</sup><sub>6</sub> E<sup>b</sup><sub>6</sub> 49 B<sup>b</sup><sub>7</sub> C 50 Fm B<sup>b</sup>

51 G<sup>7</sup> 52 C<sup>7</sup><sub>+1</sub> C<sup>7</sup> 53 F<sup>7</sup> 54 B<sup>b</sup><sub>7</sub>

55 E<sup>b</sup> 56 F<sup>#</sup><sub>6</sub> B<sup>b</sup><sub>7</sub> F<sup>9</sup> 57 E<sup>b</sup> B<sup>b</sup><sub>7</sub> E<sup>b</sup><sub>6</sub> B<sup>b</sup><sub>7</sub>

58 E<sup>b</sup>

① C  
 Two Two no Tuba Lead Sheet  
 ② Am

Original blue

Handwritten musical score for "Hallelujah" by Leonard Cohen. The score includes lyrics "Hallelujah" and "I was here", chords Am and Dm, and a key signature of B-flat major (two flats). The score is written on a single staff with a common time signature.

A handwritten musical score for guitar. Measure 15 starts with a bass clef, an 'F' key signature, and a 'B' chord. It then transitions to an 'A' major chord (Am) indicated by a circle with the number 15. Measure 16 begins with an 'E' major chord (E7) indicated by a circle with the number 16. The score continues with a series of eighth-note chords.

A handwritten musical score on five-line staff paper. Measure 19 starts with a B-flat clef, a common time signature, and a key signature of one sharp. It contains a sixteenth-note rest, followed by a dotted half note, a quarter note, and a sixteenth-note cluster. Measure 20 begins with a circled '10' above the staff, featuring a sixteenth-note rest, a sixteenth note, a eighth note, and a sixteenth-note cluster.

A handwritten musical score on a five-line staff. The score begins with a circled '21' above two eighth notes. Following this is a sixteenth-note rest, a sixteenth note, a quarter note, and a sixteenth-note rest. A vertical bar line separates this from the next section, which starts with a circled '22' above a sixteenth note. This is followed by a sixteenth-note rest, a sixteenth note, a sixteenth note, and a sixteenth note.

Handwritten musical notation on five-line staff paper. Measure 23 starts with a bass clef, followed by a Dm chord (three notes) and a G7 chord (four notes). Measure 24 starts with a G7 chord (four notes) and continues with a G7 chord (four notes).

Original blue



„STAR“ - 12 Systeme Wz. ges. gesch.®

Tico Tico no Fuba head sheet

(3) C  
 (25) G  
 67 (26) C

(27) G  
 67 (28) G  
 67

(29) G  
 C (30) F F#<sup>o</sup>

(31) G  
 C (32) Dm 67

to Coda φ 11. C

(33) G

(34) G 12. C (35) A

④ *Tico Tico no Fuba* A F#7  
 ③ 6 36 A6 A 37 A6 A

③ 8 E7 39 E7<sub>4</sub> E7

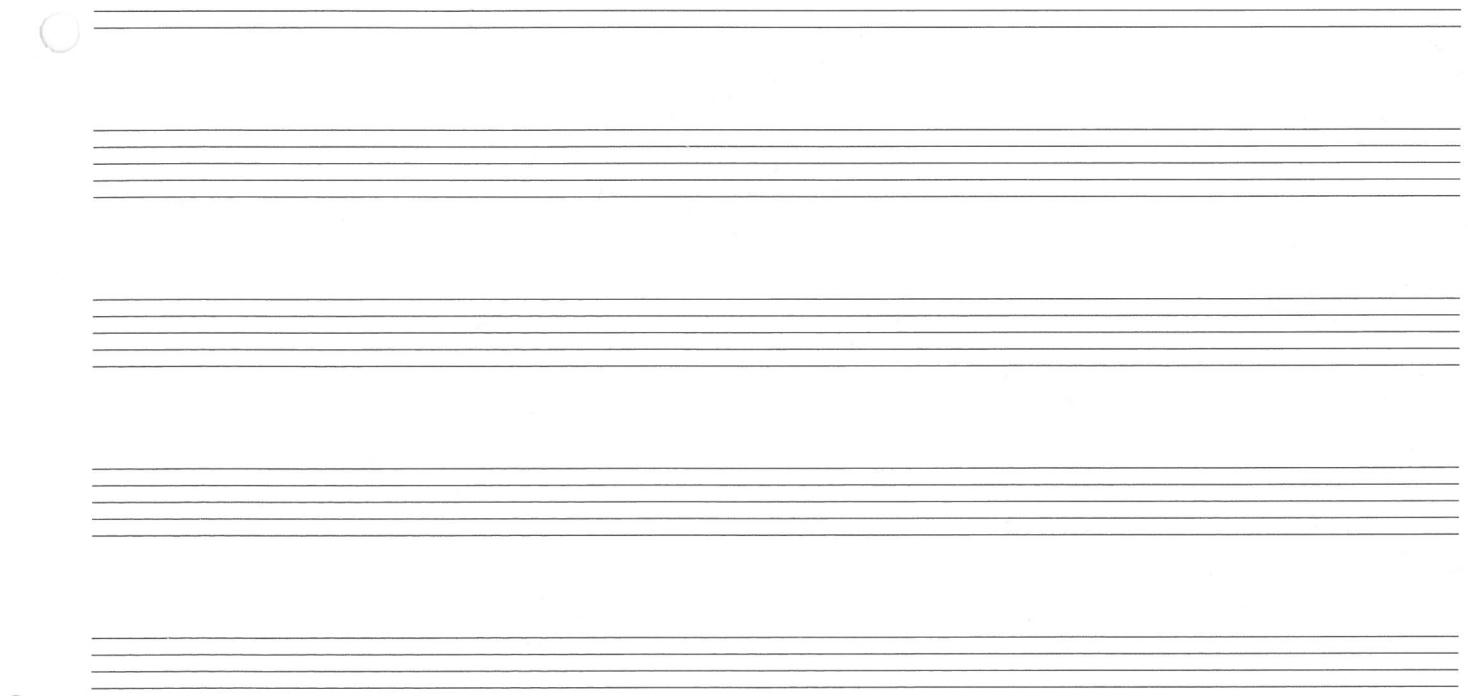
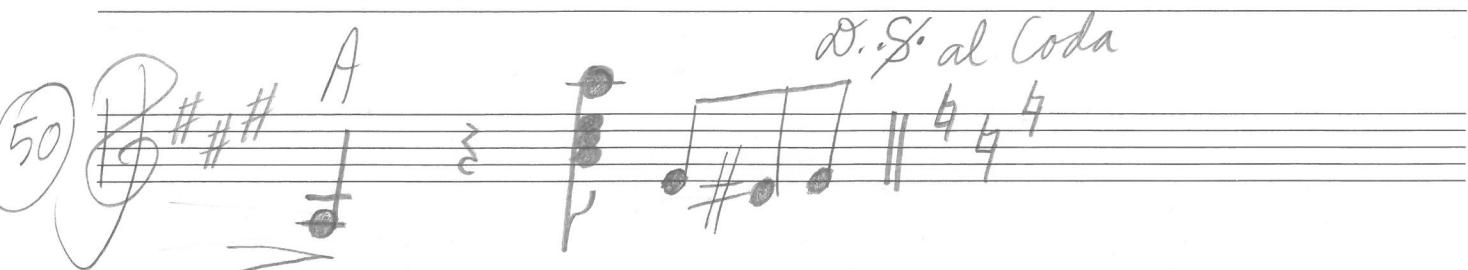
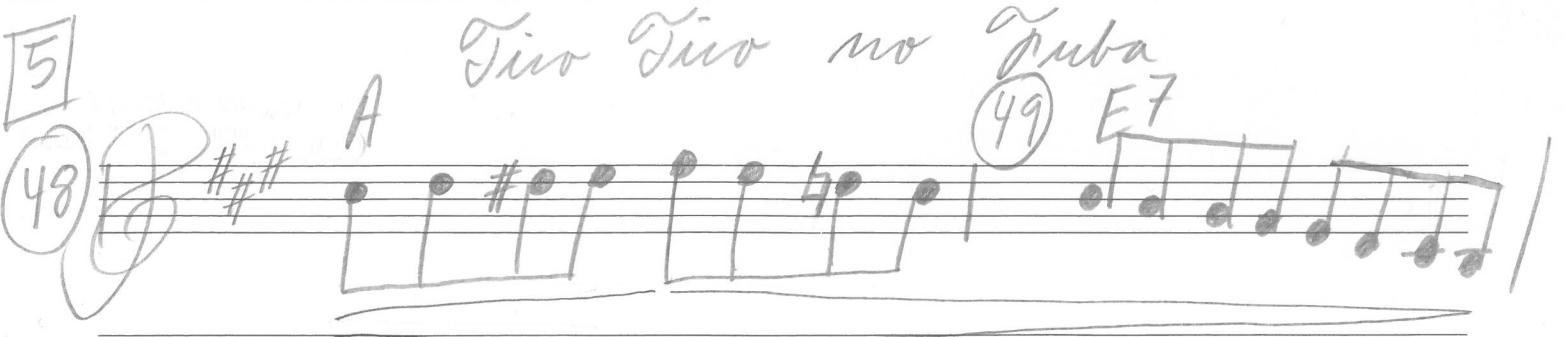
④ 0 E7 41 E7<sub>4</sub> B#<sup>o</sup>

④ 2 A6 A 43 A A<sup>△</sup>

④ 4 A6 A 45 F#7

④ 6 Bm 47 D D#<sup>o</sup>  
 mp

Original blue



¢ *Toot Toot Tootsie, Goo'bye* Lead Sheet 1

1. C | 2. C | 3. D7 | 4. Am7 D7 | 5. G7 |  
 6. C | 7. C | 8. C | 9. C | 10. CA C#° |  
 11. Dm7 | 12. G7 | 13. G7 | 14. Dm7 G7+ |  
 15. C | 16. Dm G7+ | 17. C | 18. C |  
 19. D7 | 20. Am7 D7 | 21. G7 | 22. G7 | 23. C9 |  
 24. C9 | 25. F7 | 26. F7 | 27. F7 | 28. F7 |  
 29. C | 30. C | 31. C | 32. C | Eb° G7 |  
 33. C | 34. C | 35. D7 | 36. Am7 D7 |  
 37. G7 | 38. G7 | 39. C6 | 40. Dm7 Db7 |  
 41. C6 | 42. C6 |

100 Years of Pop. Music, Vol. 2, p. 281. Work and Music: Gus Kahn,  
and Suk Yinn. © 1922 (Renewed 1950).  
„STAR“ - 12 Systeme Wz. ges. gesch.® Ernie Erdmann, Dan Russo ↑

# Der Wanderer by Lead Sheet

7

Das Lied der Völker, Griech. altan. und Rümän. Volkslieder, p. 6. @?

## Der Wanderer

## Lead Sheet

40 Cm | 41 D<sup>t</sup>-5-4 Cm | 42 Gm/Bb |

43 Voc. D<sup>t</sup>-5-4 | 44 G/G Cm Fm<sup>6</sup> | 45 Cm/G F<sup>o</sup>

46 Cm/Eb | 47 Gm/Bb D<sup>t</sup>-5-4 A | 48 Cm | 49 D<sup>t</sup>-5-4 Cm

50 Gm/Bb | 51 C B<sup>b</sup> A G | 52 D<sup>t</sup> Jaset

53 Eb/G | 54 A<sup>7</sup> | 55 Gm D<sup>t</sup>-5

56 Gm/D | 57 D<sup>t</sup> | 58 D/F#

59 G<sup>7</sup> A<sup>7</sup>/D | 60 D<sup>t</sup> Gm/D | 61 G<sup>b</sup> B<sup>b</sup> A G F#

62 Gm | 63 D<sup>t</sup> | 64 D<sup>t</sup> Gm b5

65 D 7 Gm b5 | 66 D/F# | 67 D Cm D<sup>t</sup> D<sup>t</sup>

1

*You made me love you* Lead Sheet



2 2

## you made me love you Lead Sheet

(15) E<sup>7</sup> F<sup>7</sup> E<sup>7</sup> (16) Am Cm/Eb

(17) D<sup>7</sup> F<sup>7</sup>/Eb Am/E F<sup>7</sup> (18) D<sup>7</sup>/F# F<sup>7</sup> Am Cm/Eb

(19) Bm D<sup>#</sup> A<sup>#</sup>/E D<sup>7</sup>/F# (20) G Dm7 G7 (21) C CΔ C6 *return*

(22) G/E D<sup>#</sup>/E<sup>#</sup> (23) Dm7 DΦ G7

(24) Dm7 DΦ G7 (25) G7 (26) Dm7 B C

(27) C (28)



3 2 you made me love you Lead Sheet

29 A7 Ab7 A7 30 A7 31 D7 Am7/E Fm7

32 D7 33 D7 34 D7

35 Dm7 G7 36 G7 37 C 38 C#

37 C C6 38 C/E E7 39 Dm7 D9 G7

40 Dm7 D9 G7 41 G7 42 Dm7 B7/D#

43 E7 44 E7

**4 2** You Made Me Love You Lead Sheet

Handwritten musical notation on a single staff. Measure 45 starts with a circled '45' above an 'A7' chord symbol, followed by four quarter notes. Measure 46 starts with a circled '46' above an 'A7' chord symbol, followed by a eighth note, a sixteenth note, a eighth note, and a sixteenth note.

Handwritten musical score for piano. Measure 47 starts with a D7 chord (root position) followed by a melodic line consisting of eighth-note pairs (F#-G, A-G, B-A, C-B). Measure 48 begins with a D7 chord (root position), followed by a G<sup>#</sup> chord (root position), a D7/A chord (root position), and a D7**b5**/A**b5** chord (root position).

Handwritten musical notation on a staff. Measure 49 starts with a circled 49 over a crossed-out C6/6, followed by a 7, a fermata, a 6#°, and an Am chord. Measure 50 starts with a circled 50 over a D7 chord, followed by a G7 chord and a fermata.

A handwritten musical score for guitar on four-line staff paper. The score consists of two measures. The first measure starts with a C chord (labeled 51) followed by an Am chord (labeled 52). The second measure starts with a C/G chord (labeled 52) followed by an A° chord (labeled 53), which then changes to A⁹ and finally to A⁹/G. The lyrics "you, can't wait" are written below the staff.

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